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MR. OSCAR HAMMERSTEIN

PRESENTS

NAUGHTY MARIETTA

A Comic Opera

With M^{LE}. EMMA TRENTINI

Book and Lyrics by

RIDA JOHNSON YOUNG

Music by

VICTOR HERBERT

Price Five Dollars

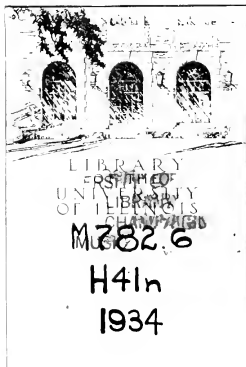
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MUSIC



Mr. Oscar Hammerstein
presents
Mlle Emma Trentini
in
Naughty Marietta
A Comic Opera in Two Acts

Book and Lyrics
by
RIDA JOHNSON YOUNG.

Music
by
VICTOR HERBERT.

CAST OF CHARACTERS.

CAPTAIN RICHARD WARRINGTON	Orville Harrold
LIEUTENANT GOVERNOR GRANDT	William Frederic
ETIENNE GRANDT — Son of Lieut. Governor	Edward Martindel
SIR HARRY BLAKE — An Irish Adventurer	Raymond Bloomer
SIMON O'HARA — Capt. Dick's servant.	Harry Cooper
RUDOLFO — Keeper of Marionette Theatre.	James S. Murray
FLORENZE — Sec'y to Lieut. Governor	Howard Morgan
LIZETTE — A Casket Girl	Kate Elinore
ADAH — A Quadroon	Maria Duchene
THE VOODOO QUEEN	Viola Ellis
NANETTE	Louise Aichel
FELICE	Blanche Lipton
FANCHON	Vera De Rosa
GRAZIELLA	Sylvia Loti
FRANCHESCA	Bessie Ricardo
NIGHT WATCHMAN	Eugene Roder
1 st PIRATE	Wm Mack
2 nd PIRATE	F. Bonner
INDIAN	H. Reynolds
EAST INDIAN	Bert Leslie

— and —
MARIETTA Mlle Emma Trentini

Adventurers, Pirates, Flower Girls, Casket Girls, Soldiers,
Servants, Creoles, Quadroons, Mexicans, Spaniards, San Domingo Women, etc.

SYNOPSIS.

ACT I.

The Place D'Armes—In New Orleans, about the year 1780.

ACT II.

Scene I — The Marionette Theatre.

Scene II — The Ball-room of the Jeunesse Dorée Club.

Musical Director Gaetano Merola
Stage Director Jacques Cointi

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Naughty Marietta.

Naughty Marietta.
Overture.

VICTOR HERBERT.

Allegro Marziale.

Piano.

f molto marcato.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is marked 'Allegro Marziale'. The dynamics include 'f molto marcato', 'sfz', 'rit.', and 'ff'. There are triplets marked with a '3' in several places. The score is a piano introduction to the Overture of 'Naughty Marietta'.

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Piu animato.

Tempo di Valse lente.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The lyrics 'The Rose Tree' are written below the treble staff.



First system of musical notation, measures 1-6. The key signature is three flats (B-flat, E-flat, A-flat). The tempo markings *rit.* and *a tempo.* are present. The music features a piano accompaniment with chords and a melody in the right hand.

Second system of musical notation, measures 7-12. The key signature remains three flats. The tempo marking *rit.* is present. The music continues with a piano accompaniment and a melody in the right hand.

Third system of musical notation, measures 13-18. The key signature changes to two flats (B-flat, E-flat). The tempo marking *Allegro.* is present. The music features a piano accompaniment with chords and a melody in the right hand.

Fourth system of musical notation, measures 19-24. The key signature changes to one flat (B-flat). The music features a piano accompaniment with chords and a melody in the right hand.

Fifth system of musical notation, measures 25-30. The key signature changes to no sharps or flats (C major). The music features a piano accompaniment with chords and a melody in the right hand.



Brillante.



Violin Solo. (Cadenza.)



Andante espressivo.

The image displays a page of musical notation for a piano piece, featuring five systems of staves. Each system consists of a treble staff and a bass staff, both in the key of D major (two sharps) and common time (C). The tempo and expression are marked as *Andante espressivo.* The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system introduces a new melodic phrase in the treble. The fourth system features a more complex melodic line in the treble with some chromaticism. The fifth system concludes the page with a final melodic phrase in the treble and a corresponding accompaniment in the bass. The notation is written in a clear, professional style, typical of a musical score.

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth notes and slurs, marked with an '8' above the staff. The bass staff has a rhythmic accompaniment with eighth notes and slurs.

Second system of the musical score. It continues the melodic and rhythmic themes from the first system, with similar notation and slurs.

Third system of the musical score. It begins with a 'rit.' (ritardando) marking. The tempo then changes to 'Allegro.' in 2/4 time. The dynamics are marked 'mf' (mezzo-forte), 'f' (forte), and 'ff' (fortissimo). The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fourth system of the musical score. It features a 'p cresc.' (piano crescendo) marking. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of the musical score. It continues the melodic and rhythmic themes, with the treble staff having a melodic line and the bass staff having a rhythmic accompaniment.



Allegro giusto.



This page contains five systems of musical notation for piano. The notation is complex, featuring many chords and textures. The first system has a dynamic marking of *ff*. The second system has a dynamic marking of *ff*. The third system has a dynamic marking of *ff*. The fourth system has a dynamic marking of *ff*. The fifth system has a dynamic marking of *sfz*. The notation includes various markings such as *rit.* (ritardando), *a tempo.* (return to tempo), and *sfz* (sforzando). The page is numbered 15 at the top.

No 1.

Lyrics by
RIDA JOHNSON YOUNG.

Opening 1st Act.

Music by
VICTOR HERBERT.

Andante

ppp

ppp

(Church Bell strikes 5)

ppp

THE WATCHMAN

Five o'clock and a fine clear morning, — all's well!

pp (*ten.*)

(The beggars arise from around fountain)

poco f

p

f

p

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'Andante' and 'ppp'. The piano part features a melody in the right hand and a bass line in the left hand. The vocal part enters with the lyrics 'Five o'clock and a fine clear morning, — all's well!'. The piano accompaniment continues with a steady rhythm. The score includes dynamic markings such as 'ppp', 'pp', 'poco f', 'p', and 'f'. There are also performance instructions like '(Church Bell strikes 5)' and '(The beggars arise from around fountain)'. The score is written in a single system with a key signature of two flats and a common time signature.

fp *tr* *p* *pp* *pp* *pp*

(man with ladder enters)

pp

(puts up ladder)

fz *dim.*

(blows out lamp) *espress.*

fz *p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

Jes - sa - mine! Jes - sa - mine! and ro - ses!

tr *p* *poco a poco cresc.* *molto cresc.* *p*

1st GIRL (nearer)

2nd FLOWER GIRL (off stage)

Jes-sa - mine! Jes-sa-mine! and

Rose of May, blush-ing pos - - ies!

*pp**fp*

ro - ses

2nd GIRL

Sweet flow'rs.

fresh flow'rs!

staccato

1st FLOWER VENDER

Sweet ——— flow'rs!

*sempre cresc.**sf*

1st GIRL

Allegro moderato

Ro - ses!

SEVERAL MEN

(The Flower
Girls enter
running)

Flow'rs!

*molto cresc.**ff**mf*

mf

mf

Come, come, come, for the morn-ing is break - ing!

p *unis.*

Haste, haste, haste, for the day is a - wa - king! Youth, life,

p

love, ev - 'ry - where! Gar - lands of

f *p*

roses rare, Fra-grance

up on the air sha-king. Come!

Come! Come!

The musical score is written for voice and piano. It consists of three systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The first system features the vocal line with the lyrics 'roses rare, Fra-grance' and the piano accompaniment with a steady eighth-note pattern in the left hand and chords in the right. The second system continues with 'up on the air sha-king. Come!' and includes a piano (p) dynamic marking. The third system repeats the 'Come!' phrase and includes a forte (f) dynamic marking. The piano accompaniment in the second and third systems features a more complex rhythmic pattern with triplets and sixteenth notes in the right hand, while the left hand continues with a steady eighth-note pattern.

Come! Haste! Sweet, sweet,

dim.

sweet, now tis spring time en - thrall - ing, Peep, peep, peep, now the

unis.

love birds are call - ing. Cull your flow'rs while you may.

p

Short, ah, too short the day!

f *p*

Pet - als will fade a - way, fall ing.

portato

1st ITALIAN (with cage of parrots)
(Tenor) *f* *gridato*

Par - ro - queets! Par - ro - queets, hap - py fort - unes tell - ing!

1st FRUIT VENDER
(Bass) *f* *gridato*

Fresh figs! Or - ang - es!

SUGAR CANE VENDER
Tenor

Sug - ar - cane! sug - ar - cane!

Altos
Come here, I'll buy!

STREET SWEEPERS enter Sopranos

Don't pass us by! _____

STREET SWEEPERS

Clear the way! _____ Clear out! _____

— Clear the way! — Clear out and clear the way! Oh,

clear the way, clear out. I say, you fool - ish ven - dors cry - ing. We

rapidamente

The musical score is written for Sopranos and piano. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. Dynamics include *f* (forte) and *ff* (fortissimo). Performance instructions include *rapidamente* (very fast). The lyrics are written below the vocal staves, with some words in parentheses indicating they are optional or part of a specific phrasing.

have to sweep the dust a - way, we have no time for buy - ing; We

have to work ——— to clear the way, clear the way, The

cas - ket maid - - ens come to - day, come to day, To

make all fresh and fair and gay we're try - - ing, ———

Tenor ITALIAN (with parrots)

Pa-ro-queets! Pa-ro-queets.

happy for tunes tell-ing!

FRUIT VENDER

Fresh figs!

Or-ang-es!

SUGAR CANE VENDER

Sug-ar-cane!

Sug-ar-cane!

Altos

Come here I'll buy!

Sopranos

Come here I'll buy, don't pass us

by!

Moderato (Bell)

ff

p

FLOWER GIRLS

Here they come the Con-vent maids so de-mure and shy, _____

p e staccatissimo

Cre-ole beau-ties ev-ry one, see them pass-ing by! _____

Down - cast lash - es, lips de - mure, steps pre - cise and stand.

Oh! la! la! Oh! la! la! I would-n't be a con - vent

maid. Oh! la! la! Oh! la! la! I

would-n't be a con - vent maid.

There's Man - selle de Bells

Mam - selle Rose Ma - rie!

Fron - te - nac.

High no - bil - i -

Cre - ole beau - ties ev - ry one.

To

Look - ing nev - er right or left.

smile they are a - fraid. Oh! la! la!

To smile they are a - fraid. Oh! la! la!

Oh! la! la! I would-n't be a con - vent maid!

Oh! la! la! I would-n't be a con - vent

Oh! la! la! I would-n't be a con - vent

ONE ITALIAN

Allegro come sopra

Par - ro - queets!

maid.

Allegro come sopra

p

Par - ro - queets!

Hap - py for - tune tell - ing.

Sug - ar - cane!

sug - ar - cane!

f poco cresc.

STREET SWEEPERS

Clear the

way,

clear out

I say!

Oh!

sempre cresc. ed accel.

Poco piu mosso
Soprano & Alto

Come, come, come, for the morn - ing is break - ing,
clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

Poco piu mosso

Haste, haste, haste, for the day is a wa - king.
have to sweep the dust a - way, we have no time for buy - ing; we

Youth, life, love, ev - ry - where!
have to work to clear the way, clear the way. The

gar - lands of ro - ses rare.

cas - ket maid - ens come to day, come to day, to

p

portato

Fra - grance up - on the air sha - king.

make all fresh and fair and gay were try - ing!

p

ff

Come Clear out! clear out! clear out, I say!

Clear out! clear out! clear out, I say!

ff

Come out! clear out! clear out! I say! Oh

Clear out clear out! clear out I say! Oh

ff

Sweet, sweet, sweet, now tis spring-time en thrall-ing.

clear the way, clear out I say, you fool-ish ven-dors cry-ing. We

Peep, peep, peep, now the love birds are call-ing.

have to sweep the dust a-way, we have no time for buy-ing. We

Cull your flow'rs while you may. have to work to clear the way. clear the way. The

Short, ah too short the day! cas - ket maid - ens come to - day. come to day. to

Pet - als will fade - a - way fall make all fresh and fair we're try

Piu mosso

ing. Come, come, come, come, the morn - ings break - ing, Haste the

ing. The cas - ket maid - ens come to - day, to make all

Piu mosso

day is wa - king, life, love, ev

fresh and fair were try - ing clear

try where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

try where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

try where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

try where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

day is wa - king, life, love.

fresh and fair were try - ing.

too short the day!

Come, clear the way!

bonga

ff

ff accel.

Tramp! Tramp! Tramp!

No. 2.

Captain Dick with Followers. (Male Chorus.)

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Allegro marcato.

Piano.

The piano introduction is in 6/8 time, key of B-flat major. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a similar pattern in the left hand. The piece starts with a forte (f) dynamic and ends with a fortissimo (fff) dynamic.

CAPTAIN DICK.

The vocal melody for Captain Dick is in 6/8 time, key of B-flat major. It starts with a forte (f) dynamic and ends with a fortissimo (fff) dynamic. The lyrics are: "We've hunt - ed the wolf in the for - est, We've ranged o'er the North in the win - ter, We've".

The vocal melody for the chorus is in 6/8 time, key of B-flat major. It starts with a forte (f) dynamic and ends with a fortissimo (fff) dynamic. The lyrics are: "raid - ed the pi - rates at sea, We have no in - den - ture, we're an - swered the call of the wild, We heard the wolf call - ing when".

out for ad-ven-ture, As an-y one plain-ly can see. We've
night time was fall-ing, And burn-ing logs high-er we piled. We've

smoked the peace pipe with the Natch-es We've
fought for our scalps with the In - dians, We've

fought with the Sioux, wild and free. We've laughed at all dan-gers, We're
wa - ded in blood to the knee. We've laughed at all dan-gers, We're

DICK.

known as the Ran-gers: Har-ry Blake, my good com-rades —
known as the Ran-gers: Har-ry Blake, my good com-rades —

SIMON.

p a tempo.

And me!
And me!

ffz

(bus. with guns.)

*ffz**p a tempo.**ffz*

REFRAIN. *Allegro marziale.*
CAPTAIN DICK.

Tramp, tramp, tramp a-long the high - - way,

Tramp, tramp, tramp, the road is

*f molto marcato.**ffz*

3

free;

Bla-zing trails a-long the by - way,

Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the

road - way; Room, room, room the world is free! We're

leggiere.

Plant-ers and Ca-nucks, Vir-gin-ians and Kain-tucks, Cap-tain Dick's own In-fan-

try, Cap-tain Dick's own In-fan-try!

rit

unis. *sfz*

Tramp, tramp, tramp, now clear the road - way; Tramp, tramp, tramp, the world is

ff

3

DICK. *p*

We're Plant - ers and Ca - nucks, Vir -

ff *pp*

free! _____ We're Plant - ers and Ca -

sfz *pp*

sfz *p*

molto cresc.

gin - ians and Kain - tucks, Cap - tain Dick's own In - fan -

nucks, Vir - gin - ians and Kain - tucks!

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked *molto cresc.*

try, Cap - tain Dick's own In - fan - try!_____

Cap - tain Dick's own In - fan - try!_____

Cap - tain Dick's own In - fan - try!_____

rit. *sfz*

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked *rit.* and *sfz*.

No. 3.

Taisez-Vous.

Casket Girls and Men.

Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

Piano.

f *sfz* *sfz* *p*

Oh!

Maid-en fair, oh, maid-en fair, Won't you mar-ry me? Won't you mar-ry me?

GIRLS.

Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,

(They lower caskets from shoulders and sit on them.)

we'll see!

ONE MAN BASS.

ANOTHER MAN BAR.

I have broad lands and a cab - in too! I've a

ONE TENOR.

I've a

range well stocked with — car - i - bou!

GIRLS.

Tai - sez - vous!

snug lit - tle nest, big e - nough for two! —

Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! We're

com-ing here to be mar-ried, mar-ried, mar-ried, And we don't in-tend to now be

har-ried! Not by you! *p dim.*
Won't you mar-ry me? *p dim.*

Not by you! *pp* The king has giv-en us
Won't you mar-ry me, Mar-ry, maid-en fair,

pp *sfz* *p*

cas - kets fair, Our small pos - ses-sions are all in there! You'll
fair? Won't you mar-ry me, maid-en fair?

have to show that you're fair and square! Tai - sez - vous!
Oh! mar - ry me! Mar-ry me!

Tai - sez - vous! Mar - ry me!
Tai - sez - vous! Mar - ry me!
Tai - sez - vous! Mar - ry me!

f With great firmness.

p *cresc.*

We're com - ing here to be

f Oh,

f mar-ried, mar-ried, mar-ried, mar-ried, tai - sez - vous, *p* so there!

f mar - ry me, *p* maid - en fair!

f *p* *ff* *p* DANCE.

DANCE.

2nd time pp

1. 2.

No 4.

Naughty Marietta.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Animato.

Piano.

The piano introduction is in 6/8 time, key of D major. It features a melody in the right hand and a more active bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note D, then a half note E, and continues with eighth and quarter notes. The left hand has a steady eighth-note accompaniment. Dynamics include a forte (f) marking.

§ semplice. *meno.*

There are two lit-tle maid-ens that live in my heart, And
Come a time to the con-vent they sent me straight off, I'm

The vocal line is in 6/8 time, key of D major. It begins with a quarter rest, followed by a quarter note D, then a half note E, and continues with eighth and quarter notes. The piano accompaniment is in 6/8 time, key of D major. It features a melody in the right hand and a more active bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note D, then a half note E, and continues with eighth and quarter notes. The left hand has a steady eighth-note accompaniment. Dynamics include a piano (p) marking and a *meno.* instruction.

a tempo.

one is so good, like— dis! She look comme ça, and she
not fond of dat, not— me! I say my pray'r, well most

The vocal line is in 6/8 time, key of D major. It begins with a quarter rest, followed by a quarter note D, then a half note E, and continues with eighth and quarter notes. The piano accompaniment is in 6/8 time, key of D major. It features a melody in the right hand and a more active bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note D, then a half note E, and continues with eighth and quarter notes. The left hand has a steady eighth-note accompaniment. Dynamics include a piano (p) marking and a *a tempo.* instruction.

talk: "La, la!" Like but-ter would melt, I guess. But the
ev-ry-where! And bet-ter than gold I be. But the

p *a tempo.*

oth-er lit-tle maid-en, dat's al-so me, Has a
naught-y Ma-ri-et-ta, dat's al-so me, Make dat

p

tem-per so warm, it's tor-rid! So when I am good, I am
con-vent so warm, 'twas tor-rid! 'Cause when she was good, she was

a tempo. *meno.* *p* *colla voce.* *accel.*

rit. *pp* *parlando.*

ver - y good in - deed, But when I am bad, I'm hor - rid!
 ver - y good in - deed, But when she was bad, she was hor - rid!

pp *f p* *fff*

REFRAIN. *Molto rubato.*

"Naught - y Ma - ri - et - ta, come be good," says she, "Mais

p a tempo rubato.

non," — say me; — Naught-y Ma - ri - et - ta, but you

p colla voce. *a tempo.*

rit.

should," says she, "Be good _____ like me."

rit.

a tempo.

"Naught-y Ma-ri-et-ta, come go home," says she, "Mais non, — non, non!" says

p *meno.*

me. _____ That naught-y Ma-ri-et-ta, She sim-ply will not let her Be

p *rit.* *meno.* *pp* *espress.*

ff *Allegro.*

good as she should, — Oui, oui! _____ *D.S.*

rit. *Allegro.* *accel.* *p* *f* *D.S.*

It Never, Never Can Be Love.

DUET.

No 5.

Marietta and Captain Dick.

Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Animato e molto rubato.

f DICK.

Piano.

So here's my hand, we're

mf MARIETTA.*p*

friends, you see, ——— Cer-tain - ly, ——— cer-tain - ly. ——— You'll

DICK.

p

prom-ise you'll nev-er make love at me? ——— No! No! No! ——— You will

MAR. DICK.

see. ——— You'll nev - er try just to kiss my hand? I'm

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

rit.

sure, I am sure, That we mu - tu - al - ly un - der - stand. ——— We'll

p poco rit.

call it bond Pla - ton - ic, or friend-ship tried and

accel. *rit.* *accel.* *rit.*

true, ——— We'll call us just good com - rades, or

a tempo, marc. *sfz accel.* *rit.* *a tempo.*

sim - ply chums will do. ——— You may say I'm your

part - ner, My claim all claims a - bove; ——— But

DICK.

MAR. *molto più mosso.*
Yes, sol-emn-ly swear;— It nev-er, nev-er can be

DICK.
sol-emn-ly swear. It nev-er, nev-er can be

f a tempo, accel. rall.
love!— It nev-er, nev-er can be love!—

f a tempo, accel. p rall. pp fz
love!— It nev-er, nev-er can be love!—

CHORUS.
(Behind the Scenes.) No!—

No!—

No!—

Tempo I.

f MAR.

DICK.

I see I don't ap - peal to you, Oh —

well, you'll do. In friend-ship, you'll find that I'm

*mf scherzando.**p**f*

MAR.

p

tried and true. Of course, me too. I

*mf**p*

DICK.

s'pose your love must be tall and grand? I shall nev - er love, so

BOTH.

here's my hand! Then I'm sure, if you're sure, and I'm sure I am sure, That we

rit.
mu - tu - al - ly un - der - stand. — We'll call it bond Pla -

p poco rit.

ton - ic, or friend-ship tried and true, — We'll

ton - ic, or friend-ship tried and true, — We'll

accel. *rit.* *a tempo, marc.*

call us just good com - rades, or

ff accel. *rit.* *a tempo.*

sim - ply chums will do. ——— You may say I'm your

part - ner, My claim all claims a - bove; ——— But

DICK.

MAR.
Yes, sol-emn-ly swear, - It nev-er, nev-er can be

DICK.
sol-emn-ly swear. It nev-er, nev-er can be

tr

f a tempo accel.

love! — It nev-er, nev-er can be love! —

love! — It nev-er, nev-er can be love! —

CHORUS.

(Behind the Scenes.) No! —

No! —

fp accel. *p* *rit.* *pp* *f*

If I Were Anybody Else But Me.

No 6.

DUET.
Simon and Lizette.Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Tempo giusto.

SIMON.

Piano.

must have been changed in my era - dle, By my nurse or some-thing like,

For I

LIZETTE

ain't turned out what I ought to be, And noth- ing seems to be right.

Mon

SIMON.

Dieu! Par-bleu, mon cher!—Zat is ze sad af-fair!— So

some-times I get to—dream-ing, As a fel-low will, you see, Of the

LIZETTE.

kind of a sort of a "me" I'd be, If I was-n't the me, that's me. Mon

Dieu! Par-bleu, mon cher!— Ah ça c'est très— tra -

Allegro.

gigue.

f SIMON.
I dream that I am a pi - rate bold that

knows no fear, A rav - in', swear-in', tear - in' son of a

sea - sick buc - ca - neer! — I car - ries a - round a hun - dred pound of

i - ron in my sash! And shakes my fist as I gives a twist to my

brist - ling black mous - tache! On a cor - al reef, I eats raw beef which I

carves with my cut - lass true; And I picks my teeth with a

LIZETTE.
gleam - ing dirk When my blood - y meal is thro'! Mon Dieu! Par -

bleu! Bon, bon! You are ze brave gar -

ff SIMON.
con! I dreams of floods of hu-man blood And chests of dead men's

long pause. *gridato.* *Molto meno.* *molto rit.*
wealth. And then some-bod-y wakes me up, And I find I'm just my -

LIZETTE.

Oh!

Molto meno.
ff *ffz* *pp* *colla voce.* *pp*

Moderato.
self. I wish I was an-y-bod-y else but. me,

An - y - bod - y else would do; ——— It's aw - ful dis - cour - a - ging,

be - ing me, When I ought to be you, or you! ——— I

tries to smile, but what's the use? It hits me with a slam! When I

(spoken.) *ff* *mf*

gets to think - ing of who I would be, If I was - n't who I am! ———

'Neath The Southern Moon.

No 7.

Adah.

Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Lento. *ADAH.*

Tell me, kind-ly For-tune, tell me, If my

love shall ev-er faith-ful be. Tell me tru-ly if my ev-er grow-ing

pas-sion Is re-turned, or lost, for-ev-er lost to me; Queen of



5221

hearts, you rule, you rule for - ev - er, Queen of hearts, whose pow'r shall ev - er

grow. No, no, no, no! I'll look-I'll see no fur - ther! For if 'tis

lost, I can - not, dare not know.

Piu lento, molto appassionato.

'Neath the South - ern moon, Oh, love so warm and ten - der!

By the South - ern sea, Oh, love so warm and free!

'Neath the spread - ing shade Of palms, in sweet sur - ren - der,

While the breez - es per - fume la - den drift from sea.

In the South - land, where the scent of the Mag - no - lias

steep the soul in dreams Of long-ing ec - sta - sy,

pp poco rit.
Where the trop-ics blooms so rare, Breathe their lan-guor on the air.

pp rit *espress.*

cresc. ed allarg. *rit.*
Let me dream and love and live for thee! For thee!

lunga. *rit.*

f animato. *ff* *poco rit.*

No 8.

Italian Street Song.

71

Lyric by
RIDA JOHNSON YOUNG.

Marietta and Chorus.

Music by
VICTOR HERBERT.

Allegro.

ff

MARIETTA.

Ah! my heart is back in

M Na - po - li, Dear Na - po - li, dear Na - po - li,

M — and I seem to hear a - gain in dreams — her

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M.W. & SONS. 11621

M re - vel - ry — her sweet re - vel - ry — The man - do -

p *a tempo.*

M li - na's play - ing sweet, the pleas - ant fall of

M dan - cing feet, Oh! could I re - turn, oh! joy — com -

cresc.

M plete, Na - po - li, Na - po - li, Na - po - li! —

f rit. *colla voce.* *molto rit.*

Allegro moderato.

M *p* Zing, Zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Zing, Zing,

Allegro moderato.

acc.
p *marcato.*
stacc.

M ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M boom, boom, aye La, la, la, Ha, ha, ha, Zing, boom,

M aye. la, la, la, la, ha, ha, ha, Zing, boom, aye.

ten.
fff

M

CHORUS.

p

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

p

M

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

M

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

la, la, la, La

la, la, la, La

f *ff*

la, la, la, la

la, la, la, la

ff

ff (shout, d) zing, la la ha, ha!

ff (shout, d) zing, la la ha, ha!

ff (shout, d)

fff

77

ff Ziz-zy, ziz-zy, zing, zing, zing ziz-zy, ziz-zy, zing, zing,

ff Man-do-li-nas gay dan-cing as we play.

8va

zing, la, la! ha! ha! zing, zing, zing, zing, zing, zing, Boom

boom! boom! boom! zing, zing, zing, zing, zing, zing, Boom

8va

pp Ah!

aye!

aye!

fff *pp* *cresc.* *sempre*

M *pp* Ah ah

pp Zing, Zing, ziz - zy, ziz - zy, zing, zing, boom, boom, aye!

pp Zing, Zing, ziz - zy, ziz - zy, zing, zing, boom, boom, aye!

p

M Ah

Zing, Zing, ziz - zy, ziz - zy, zing, zing, Man - do - li - nas gay.

Zing, Zing, ziz - zy, ziz - zy, zing, zing, Man - do - li - nas gay.

M

Ah Ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

The musical score is written for a vocal soloist (M) and piano accompaniment. It consists of two systems of music. The first system has three staves: a vocal staff with lyrics 'Ah Ah ah', a piano vocal staff with lyrics 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.', and a piano accompaniment staff. The second system also has three staves: a vocal staff with lyrics 'ah ah ah ah ah ah', a piano vocal staff with lyrics 'la la la ha ha ha zing boom aye.', and a piano accompaniment staff. The piano part includes various chords, arpeggios, and triplets. The vocal part includes melodic lines and some triplets. The key signature is one flat (B-flat), and the time signature is 4/4.

M. *ten.*
ah ah ah ah ah ah ah

ten.
la la la la ha ha ha zing boom aye.

ten.
la la la la ha ha ha zing boom aye.

ten.
8va.....
fff pesante.

M. Ah! ah

ppp
Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye

ppp
Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye

ppp
p

Detailed description: This is a musical score for page 80. It features a vocal line (M.) and a piano accompaniment. The vocal line includes lyrics such as 'ah ah ah ah ah ah ah', 'la la la la ha ha ha zing boom aye.', and 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye'. The piano part includes various musical notations like 'ten.', '8va.....', 'fff pesante.', and 'p'. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The piano part has a complex texture with many chords and moving lines, especially in the right hand. The vocal line is more melodic and includes some breath marks and dynamic markings like 'ten.' (tension).

M

ah! _____

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

ah _____ ah _____ ah ah ah ah _____

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

Musical score for page 81, featuring vocal and piano parts. The score is in 4/4 time and includes lyrics for a song. The vocal parts are marked with 'M' and the piano parts are marked with 'P'. The lyrics include 'ah!', 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay', and 'ah ah ah ah'. The piano part includes a section with triplets marked with a '3' and a wavy line.

M

ah ah ah ah ah ah ah

la la la ha ha ha zing, boom, aye.

la la la ha ha ha zing, boom, aye.

ff

la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

b

Detailed description: This is a musical score for page 82. It features a vocal melody (marked 'M') and a piano accompaniment. The vocal part consists of two systems of staves. The first system has four staves: a vocal line with lyrics 'ah ah ah ah ah ah ah' and a melisma; three harmony staves with lyrics 'la la la ha ha ha zing, boom, aye.'; and a piano accompaniment staff. The piano part includes a grand staff with a forte (*ff*) dynamic. The second system also has four staves: a vocal line with lyrics 'la ha ha ha! zing, boom, aye!' and a melisma; three harmony staves with lyrics 'la la la la ha ha ha! zing, boom, aye.'; and a piano accompaniment staff. The piano part includes a grand staff with a piano (*p*) dynamic. The score is written in a key with one flat and a 4/4 time signature.

No 9

Finale 1st Act

Lyric by
RIDA JOHNSON YOUNG

Music by
VICTOR HERBERT.

Allegro

ADAH *a piacere*
Tis she! the cas-ket girl! tis

mf *collo voce*
fz p

MARIETTA *a tempo*
No, no no no! I am Ru-dol-fo's fi-glio!

A she!—

ETIENNE *p*
She! a

p a tempo *fp* *p*

a tempo (to Mari-etta) *f*
flow-er of I-ta-ly high no-bil-i-ty To the pa-lace! come with

p cresc. *piu cresc.*

MARIETTA (to Capt Dick)

Allegro

f No. no. my friend! — *a tempo*

CAPT DICK

Pro -

me. —

Allegro

f tect your son, Ru - dol - fo! *a tempo* Come man, speak up! *f*

p

RUDOLFO

Yes.

molto cresc. *f*

Piu Allegro

MARIETTA

M Oh! Pa - dre! Oh pa - dre dear!

R yes, she is my son Yes, yes, she is my son!

CHORUS

Piu Allegro

fp *fz*

M Oh

CAPT DICK

D Pro-tect your son come, speak up!

fz **ETIENNE**

E She his daughter, she his son!

says she is his son, this girl his son, what fun!

says she is his son, this girl his son, what fun!

Molto Appassionato

M

Pa - dre mi - o! Pa - dre, Oh! Pa - dre, mi - o Pa - dre!

mf

fz

GOVERNOR

Dear me! Dear me, more trou - ble! that's not fair.

p

fz

ADAH (aside)

Tis she, the cas - ket girl, tis clear!

f poco rit

pp (Tymp.)

pp

fz

Allegretto grazioso

MARIETTA

Oh, la! Pa - pa! tis a ve - ry pret - ty

molto rubato

accel

rit

M

fix comme ça! Oh! la! Pa - pa

a tempo

M

accel.

we will get a - way from them, par - la! Stay near,

accel.

M

accel.

my dear! In your lov - ing arms en - fold me here!

accel.

fz p

M

accel.

dont for - sake me stay be - side me. safe - ly hide me

poco accel.

M

don't for sake me. Pa - dre mi - o, dear, no no. no. no. no. no. no.

poco rit.

M

no!

ADAH

Tis she, tis she, she's the

DICK

His son, what fun, Come pro-tect your son. speak

RUDOLFO

Si. si. si. si. mi - o fi - glio, mi - o

ETIENNE

Come, come, wth me! Come with

GOVERNOR

Dear me, dear me! More trou-ble, that's not

pp

She, his

She, his

pp

pp

M Stay be - side me, Pa - dre dear! _____

A cas - ket girl 'Tis she, tis she,

D up, my man. his son, what fun!

R fi - glio dear! Si. si. si. si,

E me! _____ Come, come with me,

G fair! _____ Dear me, dear me!

son, what fun!

son, what fun!

M Don't for-sake me, stay be-side me _____

A she's _____ the cas - ket girl! 'tis she!

D Come, pro-tect your son. speak up. my man. His son

R Yes, I swear! No! don't fear, si, si,

E Come with me, come, come, come, come.

G More trou-ble now! That's not fair. Dear me,

She _____ his son, what fun!

She _____ his son, what fun!

accell rit a tempo marcato pp

M — In your lov - ing arms en - fold me here!

A tis she! Tis she, The cas - ket girl

D what fun! come, pro - tect your son, speak up, my man

R si, si, mi - o gli - o, fi - gli - o dear

E with me, come! come! Oh, come with me!

G dear me, more trou - ble, that's not fair!

The cas - ket girl is she!

The cas - ket girl is she!

accell *f* *p*

M.W. & SONS 11621 *x*

Allegro Vivace

ETIENNE(to Governor)



E Wait a while! let me think! By and by!

p f

M Pa - dre mi - o.

D Come, man. speak up.

R Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think.

f

The musical score is written for five vocal parts (E, M, D, R, and a five-part setting) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal parts are arranged in a system with five staves. The piano accompaniment is written for a grand piano (P) with two staves. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *p* (piano) and *f* (forte). The lyrics are written below the vocal staves, and the piano part has its own notation with lyrics like 'let him think,'.

M *f* Pa - dre mi - o, ——— For - sake me

A *f* The King's com -

D *f* pro- tect your son, ——— Pro - tect your

R *f* fi - gli - o. ca - ro mi - o, ca - ro mi - o, ca - ro

E *f* His ven - geance

G Wait a while, let me

by and by

by and by

f

M not. for - sake me not!

A mands be on your head!

D son. speak up. speak up!

R mi - o. ca - ro mi - o. ca - ro mi - o!

E will be dire and dread!

G think, by and by. by and by!

accl.

f

Allegro feroce

M *f* Pa - dre! Pa - dre

A

D Come, man! Come, man!

R

E *f* No! no!

G *f* Wait a while, Wait a while,

I *f* She's his fi - glio! She's his fi - glio! To

Allegro feroce

f No! *f* No! *f* No!

f No! *f* No! *f* No!

Allegro feroce

f

M Oh Pa - dre!

A

D speak up. Come man. Come, speak up!

R *f* Ca - ro fi - glio mi - o, Oh — ca - ris - si - mo!

E no, no, no, no. Come, sir, you're mas - ter here.

G let me, let me think, wait a while.

I take his son you will not dare, we'll fight to see fair play!

To the cas - tle, to the cas - tle, a way, a way!

To the cas - tle, to the cas - tle, a way, a way!

M *fz* *>* Pa - dre *fz* *>* Pa - dre

A

D Come man, Come man,

R

E *fz* *>* No, *fz* *>* no,

G Wait a while, Wait a while

I Shes his fi - glio, She's his fi - glio to

No! no!

No! no!

fz

M Ah! stay near.——

A

D speak up man, come, speak up.——

R ca - ro fi - glio. ca - ro fi - glio mi - - o! ——

E no, no, Come, sir, you're mas - - ter here.——

G let me, let me think wait a - while.——

I take his son you will not dare, we'll fight to see fair play.——

to the cas - tle, to the cas - tle take her a way ——

to the cas - tle, to the cas - tle take her a way ——

GOVERNOR (in distress) *f*

The King of

GOVERNOR (in distress) *f*

The King of

f *mf* *sf*

G

France is far a - way.

f *mf* *sf*

G

I scarce - ly know just what to say.

f *mf* *sf*

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

f *sf* *ff*

graciously *a piacere* *mf* *rit*

G dare With Ru - dol - fo let her

col canto *f* *mf*

M *a tempo* ah!

A

D Come man.

R

E *a tempo* *f* No, no, no, no, no, no, *fz* no!

G bide! Wait a while

I *f* *fz* Yes, She's his fi - glio.

f No!

f No!

f

a tempo *f*

M *ah! ah ah ah ah*

A

D Come man, speak up, come man,

R *f* ca - ro fi - glio mi - o.

E *f* no, no, no, no, no.

G wait a while, let me let me

I She's his fi - glio: to take his son you will not dare, we'll

No! to the cas - tle, to the cas - tle

No! to the cas - tle, to the cas - tle

M.W. & SONS 11621 x

M *Ah!*

A

D *come, speak up!*

R *Oh ca - ris - si - mo!*

E *Come, sir, you're mas - ter here. no!*

G *think, wait a while. Wait a while*

I *fight to see fair play. She's his fi - glio.*

a way, a way, no!

a way, a way, no!

M *Speak up, speak up,*

A

D *Speak up, speak up,*

R *ca - ro fi - glio, ca - ro fi - glio,*

E *no, no, no! Come sir, come sir,*

G *let me, let me, let me,*

I *She's his fi - glio, to take his son you will not dare well*

no! to the cas - tle, to the cas - tle,

no! to the cas - tle, to the cas - tle,

no! to the cas - tle, to the cas - tle,

M *sf* Ah!

A

D speak up man, or fight for fair play,

R ca - ro fi - glio, ca - ro fi - glio ah, ah,

E Come sir, Come the King com - mands be

G let me, let me think.

I fight, we'll fight to see fair play we'll fight we'll fight To

to the cas - tle, to the cas - tle take her a - way take her a - way—

to the cas - tle, to the cas - tle take her a - way take her a - way—

sf

ff cresc. assai *cresc. più possibile*

M
ah!

A

D
fight for fair play!

R
ca - ris - si - mo!

E
on your head, be on your head!

G
Please let me think!

I
see fair play, we'll fight we'll fight!

a - way, a - way, take her a way!

a - way, a - way, take her a way!

ff *cresc. molto.* *cresc. assai*

Andante religioso

M

A

D

R

E

G

I

(Picture)

(All kneel excepting Marietta and Rudolfo)

Andante religioso

Andante religioso

(Organ on stage)

(Marietta follows Rudolfo with shorter steps to music)

M

R

(Rudolfo sneaks off with long steps as indicated in part)

rit. e dim.

poco string.

(pizz. orchestra)

pp

A

D

E

I

Piu mosso

Allegro molto

Gone! gone gone!

Gone! gone gone!

Gone! gone gone!

Free! free free!

Piu mosso

Allegro molto

Gone! gone! gone!

Gone! gone! gone!

Gone! gone! gone!

Piu mosso

Allegro molto

f

rit.

ff

fz (Orchestra)

A
 D
 E
 I

CURTAIN

The musical score consists of several staves. At the top are four vocal staves labeled A, D, E, and I. Below these are three staves for piano accompaniment. The piano part features a series of chords and arpeggiated figures. The score concludes with a large, ornate flourish and the text "End of 1st Act".

End of 1st Act

ACT II.
Opening Chorus.

SCENE I.

PRELUDE.

Nº 10.

VICTOR HERBERT.

Allegro moderato.

Piano.

Attacca Duo.

Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

No. 11.

Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Allegretto moderato.

Piano.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

rette, just so, Bow to the la - dy, Sig - nor Pier - rot.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half rest, followed by a quarter note D, and then a quarter rest. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand, and a bass line with eighth and quarter notes in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

The second system continues the musical score. The vocal line has a half rest followed by the lyrics "San - ta Ma - ri - al No! No! No! No!". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings of *f* (forte) are present in both the vocal and piano parts.

The third system features a vocal line and piano accompaniment. The vocal line is labeled "MARIETTA. (laughing.)" and includes the lyrics "Ah!" followed by a long horizontal line, and then "Ah!" followed by another long horizontal line. The piano accompaniment features a bass line with long, sustained notes in the left hand and a right hand with a complex rhythmic pattern. Dynamic markings of *p* (piano) are present in both parts.

How_ he is stu - pid,

a tempo.

dim.

Your friend Pier - rot!

mf

(DANCE.)

pp

molto marc. e sempre in tempo.

p



You Marry A Marionette.

No 12.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Con moto. *Moderato, sempre rubato.*

Now, why should a man who has
Now, why should a man who has

Piano. *f accel.* *sfz* *mf*

ten. *p*

cour - age to face Fate, man and the Dev - il all three! — Give
strength to re - sist Fate, man and the Dev - il all three! — Sur -

a tempo.

in - to a bun - dle of sa - tin and lace! The an - swer's as sim - ple's can
ren - der his will to a smile and a kiss! The an - swer's as sim - ple's can

p

be. _____ For we men are but pup-pets, are toys aft-er all, As we
be. _____ Tho' we fond-ly be-lieve that we're pull-ing the rope, When the

rit.

laugh or we sigh or we sing:— If we creep or we crawl, If we
wed-ding bells mer-ri-ly ring,— Ere the hon-ey-moon's thro'; We dis-

pesante.

p colla voce.

stand or we fall, Sure a wom-an is pull-ing the string.—
cov-er it's true, That a wom-an is pull-ing the string.—

REFRAIN.

ff *grandioso.*

Oh! A man is a man, do what he can, What - ev - er his breed or

f *pesante.*

pp *mezza voce.*

birth; — And a maid is a maid, and she is - n't a - fraid Of the

pp

pp *cresc.*

man - li - est man_ on earth! — So if you're a fool and you're

colla voce. *cresc. e animando.*

rit.

ho - ping to rule The wom - an you're plan - ning to

rit. espress.

f *ten.*

get, — Then by the old Har - ry, be sure when you mar - ry, You

a tempo. *f* *ten.*

mar - ry a Ma - ri - o - nette, My lads!

rit. stacc.

f

Yes, mar - ry a Ma - ri - o - nette. —

fz *f* *rit.* *sfz*

Dance.

Marietta.

Nº 13.

Allegretto moderato.

VICTOR HERBERT.

Piano.

1. 2. Marietta escapes through window.

(CURTAIN.)

The Dream Melody

Intermezzo.

No 14.

VICTOR HERBERT.

Tempo giusto. M.M. $\text{♩} = 114$

ff

ff

Ped. *

Ped. *

Ped. *

Ped. *

Moderato. M.M. $\text{♩} = 84$

ff lunga.

f

f appassionato.

Ped. *

Ped. *

Ped. *

Ped. *

accel.

piu accel.

Ped. *

Ped. *

Cadenza. 8

f f ad lib. poco a poco dim. poco rall. mp vibrato e molto espr.

*Red. **

Andante espressivo. M.M. ♩ = 66

*Red. * Red. * Red. * Red. * Red. **

*Red. * Red. * Red. * Red. **

*Red. * simile.*

sfz *rit.* *ten.*

(Quasi l'istesso tempo.)

Allegretto scherzando. (*Molto moderato.*) M.M. $\text{♩} = 118$

mf *rit.*

p *rit.*

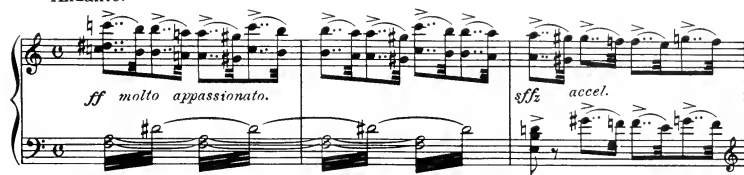
poco rit. *pp a tempo.* *rit.*

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Features chords in the right hand and a steady eighth-note bass line in the left hand. Rehearsal marks (Reh.) and asterisks (*) are present.
- System 2:** Continues the pattern with chords and eighth notes. Rehearsal marks and asterisks are used.
- System 3:** Introduces sixteenth-note arpeggios in the right hand. Dynamic markings include *sfz* (sforzando) and *p* (piano). Rehearsal marks and asterisks are present.
- System 4:** Features more complex arpeggiated figures in the right hand. Dynamic markings include *sfz* and *p*. Rehearsal marks and asterisks are used.
- System 5:** The final system includes the instruction *sempre accel. e molto cresc.* (always accelerating and very much crescendo). It features dense arpeggiated textures in both hands. Rehearsal marks and asterisks are present.

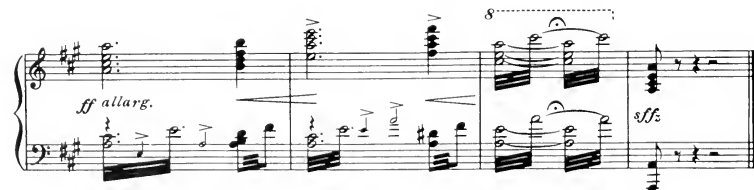


Andante.



Grandioso.





Nº 15. New Orleans Jeunesse Dorée.

(SCENE II.)

Lyric by
RIDA JOHNSON YOUNG.Music by
VICTOR HERBERT.

Allegro.

(During change of Scene.)

Piano. *fp*



CHORUS.

f

Gam - bling, gam - bling, ra - cing, di - cing;

Gam - bling, gam - bling, ra - cing, di - cing;

f

Life's a sort of gam - ble If you look at it that way!

Life's a sort of gam - ble If you look at it that way!

Ev - 'ry fel - low must be jol - ly

Ev - 'ry fel - low must be jol - ly

1st Solo.

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - ree! I'll
 Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - ree! My

1st Solo.

take you! I'm
 cot - ton! I'll

1st Solo.

I'll My
 doub - le! mis - tress!

with you!
 take you!

ff *ff* *Tutti.*

It's yours! Look up!
You've won! Look up!

ff *ff* *ff* *ff*

sfz

Buck up! Pay, pay, pay! Look up
Buck up! Pay, pay, pay! Look up

sfz *sfz*

col sva *col sva*

Buck up! Pay, pay, pay! Look up!
Buck up! Pay, pay, pay! Look up!

sfz

Buck up! Pay, up, pay! Look up!

Buck up! Pay, up, pay! Look up!

Buck up! Pay, pay, pay! pay!

Buck up! Pay, pay, pay! pay!

sfz *ff* *sfz* *ff*

sfz *ff*

sfz *ff*

sfz *ff*

1. 2.

Come, pay! _____

Come, pay! _____

1. 2.

sfz *sfz* *sfz* *sfz*

No 16. Love's Of New Orleans.

Lyric by
RIDA JOHNSON YOUNG

Music by
VICTOR HERBERT

Pomposo



QUADROONS



love _____ of old New Or - le - ans, we're the flow'rs _____ of glo - rious

sum - mer night, for we drive the cares of the day a - way, in our

gar - dens of de - light! _____

1 Voice Solo (Man)

An - ge - lique!

Ve - ro -

An - ge - lique! Fe - lice!

p

Bon soir. Bon soir. Bon

nique! An other Bon soir.

An-nice!

soir. (All) We're the love of old New

Bon soir!

Or - le - ans, with its lan-guor, and its fra-grance of de - sire!

Tempo di Valse



SPANISH GIRLS

Oh! ho - la! We dance la Ca -

chu - ca! With ca - sta-nets sound - ing so gay.

The bright eyes of each Se - ño - ri - ta Shall

Brillante *f*

The piano accompaniment continues with a *ff* dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Tempo di Valse'.

chu - ca! With ca - sta-nets sound - ing so gay.

The piano accompaniment continues with a *ff* dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Tempo di Valse'.

The bright eyes of each Se - ño - ri - ta Shall

The piano accompaniment continues with a *p* (piano) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Tempo di Valse'.

charm - ev - ry trou - ble a - way ————— Oh, ho - la! with

Brillante

star - ry eyes dan - cing. ————— We sing and we dance wild and

free! ————— To mu - sic in - spir - ing, en - tran - cing —————

— for fair Span - ish maid - ens are we! —————

f Brillante

DANCE

Musical score for a piece titled "DANCE". The score is written for piano (p) and features a key signature of one sharp (F#) and a 3/4 time signature. The piece is divided into five systems of music.

The first system begins with a forte (f) dynamic. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the melody, with a fortissimo (ff) dynamic marking appearing in the right hand. The left hand accompaniment remains consistent.

The third system includes a first ending bracket (1.) and a fortissimo (ff) dynamic. The melody features a trill and a grace note.

The fourth system includes a second ending bracket (2.) and a forte (f) dynamic. The melody continues with eighth and sixteenth notes.

The fifth system concludes the piece with a fortissimo (ff) dynamic. The melody features a trill and a grace note. The piece ends with a double bar line and a key signature change to two flats (Bb and Eb).

Moderato

Piano introduction in B-flat major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics range from *f* (forte) to *p* (piano).

(Enter San Domingo Girls)

Vocal entry and piano accompaniment for the first line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "Bells from San Do - min - go! Is - land far a - way."

Vocal entry and piano accompaniment for the second line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "Love - ly San Do - min - go, Is - land far a - way. —"

DANCE

Dance section of the song. The piano accompaniment is in the treble and bass clefs. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics range from *p* (piano) to *f* (forte). The section is marked *p semplice*.

First system of piano accompaniment. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass accompaniment with chords and eighth notes. Dynamics include *p* (piano) and *fp* (fortissimo piano). The system concludes with a first ending (1.) and a second ending (2.) marked *pp* (pianissimo).

Allegro. FRENCH GIRLS

At - tend-ez! at - tend-ez!

Second system featuring a vocal line and piano accompaniment. The vocal line has lyrics "At - tend-ez! at - tend-ez!". The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands, marked with a forte *f* dynamic.

Third system featuring a vocal line and piano accompaniment. The vocal line has the lyrics "You'll plain - ly". The piano accompaniment includes a section marked *cresc. ed accel.* (crescendo and acceleration) and another marked *ff* (fortissimo) with a *rit.* (ritardando) instruction. The system ends with a final flourish in the right hand.

allegro

see _____ We're from Pa - ris. _____ We have ze

allegro

air. We have ze style. ah, ha! _____ et re - gard.

ff

ez _____ we have the style. Ah ha! _____ and we

know a thing or two we do, we know a thing or two. "La Belle Ma -

fp *fp*

rie! An - nette! Frou - trou!

ff *ff* *f rit*

DANCE

ff *fp* *ff* *ff*

Poco meno mosso

Bra - vo! Bra - vo! Oh, how en - tran - cing!

Bra - vo! Bra - vo! how chic their dan - cing!

Ah, come! come all!

— with wild de - light wake, wake the night!

Tempo I

ENSEMBLE We're the
We're the

molto pesante a tempo

love of old New Or - le - ans. with its

love of old New Or - le - ans. with its

lan guor and it's glow, its fire; and we

lan guor and it's glow, its fire; and we

wear the badge of the red, red rose with its

wear the badge of the red, red rose with its

tra - grance of de - sire We're the

tra - grance of de - sire We're the

love of old New Or - le - ans. with its

love of old New Or - le - ans. with its

lan - guor and its fra - grance of de - sire!

lan - guor and its fra - grance of de - sire!

ff

p

GENERAL DANCE

Tempo giusto

poco a poco cresc.

ff



No 17. The Sweet By And By.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Molto moderato.

Piano.

f *poco accel.* *rit.*

I
They've

am a man of com - pro - mise, No stern de - crees for me. Up -
bought up all the su - gar cane, And sell it ver - y dear. They've

p

on the sil - v'ry sea of life I sail com - pla - cent - ly. When
cor - nered corn and in - di - go And cot - ton too, I hear. They

p

grave af-fairs of state a-rise, And things are off the track,— I
try to make me ar-bi-trate, They put me on the rack,— I

close de-bate, say calm-ly: "Wait till The-o-dore gets back.
close de-bate, say calm-ly: "Wait till The-o-dore gets back.

REFRAIN. Poco meno.

a tempo.

By and by, by and by, Don't meet your trou-bles com-ing, And per -
By and by, by and by, Don't meet your trou-bles com-ing, And per -

haps they'll pass you by. If stage coach rates should real - ly rise, And
 haps they'll pass you by. Tho' things are bad - they tell me so - The

ev - 'ry slave should get fran-chise, I'm not up - set for I sur-mise That
 coun - try's going to Bal - ly - ho! I don't "butt in" be-cause I know That

some one will ad - just things by and by! By and by,
 some one will ad - just things by and by! By and by,

rit.
 by and by, - I'm wait - ing for that sweet, sweet by and by."
 by and by, - I'm wait - ing for that sweet, sweet by and by."
p rit. *trium*

Prelude.

Nº 18.

VICTOR HERBERT.

Tempo di Valse.

Piano.

ppp staccatissimo.

(Flute.)
pp leggero.

(Clarinet.)

pp

dim.

Live For To-day.

No 19.

Waltz Song.

Lyric by
RIDA JOHNSON YOUNGMusic by
VICTOR HERBERT

Tempo di Valse (Allegro)

The musical score is written for piano and voice. The piano part begins with a tempo marking of 'Tempo di Valse (Allegro)'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piano accompaniment includes dynamic markings such as *p*, *cresc.*, and *p*. The vocal line is for a character named MARIETTA. The lyrics are: 'Would you say to the rose when it buds to life: "Take care, you must joy - less be; Close your heart, close your lips to the sun so'.

MARIETTA

rit. *a tempo*

Would you say to the rose

rit. p *a tempo, leggiero*

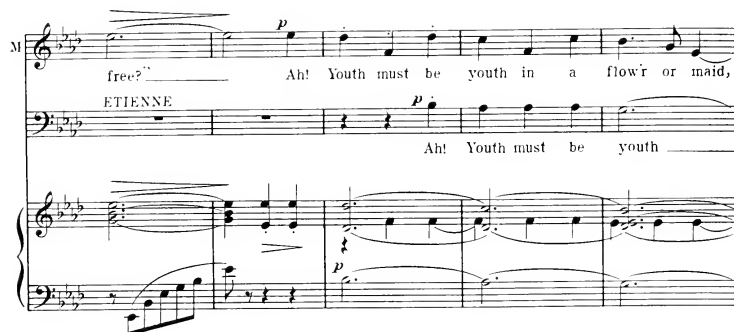
M — when it buds to life: "Take care, you must joy - less

M be; Close your heart, close your lips to the sun so

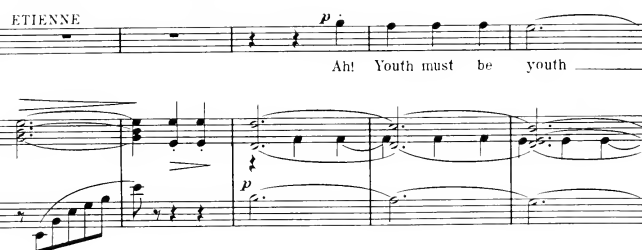
a tempo

M 

bright. and the br  z - es so wild and

M 

free? Ah! Youth must be youth in a flow'r or maid,

ETIENNE 

Ah! Youth must be youth

M 

though at ev - ning the pet - als fall. Ah!

E 

in a flow'r or maid!

M Let me be young while I may — to - day, I may nev - er

E Let's be young while we may — to - day, I may nev - er

M know joy at all, — ne'er at all, — ne'er at

E know joy at all, — ne'er at all, — ne'er at

M all! —

A ADAM *rit.* *p* Would you say to the rose — when it buds to

E all! —

ff *dim.* *rit.* *piu rit.* *a tempo, leggiero* *p*

leggero
p
 Ah! Ah!

life: "Take care you must joy - less be.

DICK *pp*
 Ah! youth must be life!

pp
 Ah! youth must be youth!

pp
 and the

a tempo
 close your heart close your lips to the sun so bright, and the

in a flow'r or maid, and the

in a flow'r, flow'r or maid and the

a tempo

M
breez - es wild and free Ah!

A
breez - es wild and free Ah! Youth must be

D
breez - es wild and free Ah!

E
breez - es wild and free

M
Ah!

A
youth in a flow'r or maid though at ev-'ning the pet - als

D
Youth must be life in a flow'r or

E
Ah! Youth must be life in a flow'r or

M Ah! Ah let me be young while I may to

A fall While we may to

D maid While we may to

E maid While we may to

M day I may nev - er know joy at all ne'er at

A day I may nev - er know joy at all ne'er at

D day I may nev - er know joy at all ne'er at

E day I may nev - er know joy at all ne'er at

M
all ne'er at all

A
all ne'er at all

D
all ne'er at all

E
all ne'er at all

f *pesante*

M
ff rit. Ah! Life is sweet when love is young, thrill-ing, en -
a tempo

A
rit. ff Life is sweet when love is young. thrill-ing, en -
a tempo

D
rit. ff Life is sweet when love is young. thrill-ing, en -
a tempo

E
rit. ff Life is sweet when love is young. thrill-ing, en -
a tempo

ff rit. *a tempo*

M
chant-ing like wine. When burn-ing glan - ces our soul en -

A
chant-ing like wine. When burn-ing glan - ces our soul en -

D
chant-ing like wine. When burn-ing glan - ces our soul en -

E
chant-ing like wine. When burn-ing glan - ces our soul en -

M
tran - ces, rap - ture al - most di - vine, *pesante* *rit.*

A
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

D
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

E
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

pesante *rit.*

rit. *a tempo*

M Ah! Love is sweet at joy com - plete, care and grief

A vine. Love is sweet at joy com - plete, care and grief

D vine. Love is sweet at joy com - plete, care and grief

E vine. Love is sweet at joy com - plete, care and grief

ff rit. *a tempo*

M ban - ished for aye; _____ Come, then sur - ren - der

A ban - ished for aye; _____ Come, then sur - ren - der

D ban - ished for aye; _____ Come, then sur - ren - der

E ban - ished for aye, ban - ished, gone for aye: Come, then sur - ren - der

M love warm and ten - der, live for to - day, to - day! _____

A love warm and ten - der, live for to - day, to - day! _____

D love warm and ten - der, live for to - day, to - day! _____

E love warm and ten - der, live for to - day, to - day! _____

a tempo

Agitato

Capt. DICK.

I would

dim. *poco riteneute* *p*

Pocissimo meno mosso

say to the rose when it buds to life: Be guard-ed, be sweet, be

p a tempo

shy; _____ yield not your sweets to each suit - or bold that

care - less, pass - es by. _____ Youth is so sweet, it's

day is so fleet, but joy's not the end of all; _____ you

dance in the sun so gay all day, but at night time the pet - als —

ADAH to Etienne
 Ah. come. then sur - ren -

a tempo
 fall.

*foco a poco accel.
a tempo*

espress.

der to love warm and ten der.

Ah!

M
Ah, live for to - day, for to

A
Ah, live for to - day, for to

D
Ah, live for to - day, for to

E
live for to - day! Ah, live while we may! Ah, live for to - day, for to

sempre accel.
f accel.

M
day! _____ Live while we may, live for to - day, for to -

A
day! _____ Live while we may, live for to - day, for to -

D
day! _____ Live while we may, live for to - day, for to -

E
day! _____ Live while we may, live for to - day, for to -

brilliante

M day!

A day!

D day!

E day!

ff *accl.* Short pause

M *ff rit.* Ah! Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

A *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

D *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

E *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

CHORUS

ff Life is sweet when love is young, thrill-ing, en - tran-cing like

ff Life is sweet when love is young, thrill-ing, en - tran-cing like

ff rit. *a tempo*

M
wine! _____ When burn - ing glan - ces our soul en - tran - ces

A
wine! _____ When burn - ing glan - ces our soul en - tran - ces

D
wine! _____ When burn - ing glan - ces our soul en - tran - ces

E
wine! _____ When burn - ing glan - ces our soul en - tran - ces

wine! _____ When glan - ces en - tran - ces

wine! _____ When glan - ces en - tran - ces

fesante *rit.* *rit.* *rit.*
 M rap - ture al - most di - vine. Ah! Love is sweet
 A rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 D rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 E rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 8
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

a tempo

M Ah! Joy com-plete, care and grief ban-ished for aye!_____

A Ah! Joy com-plete, care and grief ban-ished for aye!_____

D Ah! Joy com-plete, care and grief ban-ished for aye!_____

E Ah! Joy com-plete, care and grief ban-ished for aye, ban-ished, gone for aye

Ah! Joy com-plete, care and grief ban-ished for aye!_____

Ah! Joy com-plete, care and grief ban-ished for aye!_____

ban-ished, gone, for aye

a tempo

8

M
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

A
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

D
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

E
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

Come, then sur - ren - der, love warm and ten - der, live for to - day, just to -

8

sf

Piu mosso

M *p* day! Ah! Ah! Ah! Ah! ah Ah! ah

A *p* day! Come then, come then, come, sur - ren - - der

D *p* day! Come then, come then, come, sur - ren - - der

E *p* day! Come then, come then, come, sur - ren - - der

Piu mosso

day! Live for to day!

day! Live for to day!

Piu mosso

ffz p

Molto piu mosso

M *p* *ff* live_ for to - day, for to - day, just to - day live

A *p* *ff* live_ for to - day, for to - day, just to - day live

D *p* *ff* live_ for to - day, for to - day, just to - day live

E *p* *ff* live_ for to - day, for to - day, just to - day live

Molto piu mosso

just to - day, live for to - day, — just to - day, live

just to - day, live for to - day, — just to - day, live

Molto piu mosso

fz *fz* *ff* *fz*

M — for to - day, for to - day, just to - day, _____ to -

A — for to - day, for to - day, just to - day, _____ to -

D — for to - day, for to - day, just to - day, _____ to -

E — for to - day, for to - day, just to - day, _____ to -

— for to - day, _____ just to - day, _____ to -

— for to - day, _____ just to - day, _____ to -

ff *ff* *ff*

Meno mosso

M day! _____

A day! _____

D day! _____ They dance

E day! _____

day! _____

day! _____

day! _____

Meno mosso

ff grandioso a tempo. ff rit a tempo

fff accel. al Fine.

I'm Falling In Love With Some One.

No. 20

Captain Dick.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Valse lente.

Piano.

mf *accel.* *poco rall.* *pp*

I've a ver - y strange
Now, I don't mind con -

feel - ing I ne'er felt be - fore, 'Tis a kind of a grind of de -
fess - ing that I used to scoff At this sort of a sport of flir -

pres - sion; My heart's act - ing strange - ly, it feels rath - er
ta - tion; I used to be - lieve that I'd nev - er be

sore, At least it gives me that im - pres - sion. _____ My
 caught, In this fool - ish but fond com - pli - ca - tion. _____ I'm

puls - es leap mad - ly with - out an - y cause, Be - lieve me, I'm
 los - ing all rel - ish for things that were dear, I'm look - ing for

tell - ing you tru - ly, _____ I'm gay with-out pause, then sad with-out
 trou - ble and know it, _____ When some one is near, I'm feel - ing quite

p poco rit.

a tempo. *rit* *molto rit.* *pp*

cause, My spir - its are tru - ly un - ru - ly. For I'm
 queer, But I heart - i - ly hope I don't show it.

molto rit. *molto rit.*

REFRAIN.

poco *a* *poco* *a tempo.*

fall - ing in love with some one, some

pp *poco* *a* *poco* *a tempo.*

one girl; I'm fall - ing in love with some

one, head a - whirl; Yes! I'm

fall - ing in love with some one, plain to

see, I'm sure I could love some one mad - -

pp rit.

ly, If some one would on - ly love me!

rit. *molto rit* *pp*

No 21. It's Pretty Soft For Simon.

Lyric by
RIDA JOHNSON YOUNG.

Music by
VICTOR HERBERT.

Moderato.

Piano.

Kink Sol - o - mon, der his - t'ry says, had vives von hun - dred
Folks say dat old A - do - nis vas der most best look - ing

score; Ant yet he vas - n't sat - is - fied and looked a - round for
man, Of all der la - dy kil - ler fel - lers since der worldt be -

more! He vore a nob - by pur - ple robe, Und an eight-een car - at
gan! Ven Ve - nus gives a svell af - fair, Vy de vim - mens did - n't

hat! Ant der sweet young tings, dey could-n't re - sist so svell a guy like
care If de od - der mens dey nef - fer showed up, if Ad. vas on - ly

dat! So he used to take a ved - ding trip most eff - e - ry day or
dere! So he vent to all der lunch - eons ant der din - ners and der

rit.

so; Ant then he could - n't han - dle all der brides vot tried to
 teas; Ant ev - 'ry - bod - y sayed he vas der sweeth - est ting in

rit.

go. ————— He bought his ved - ding rings in bales, A thous - and in der
 Greece. ————— He jol - lied Mrs Mer - cu - ry ant Mrs Her - cu -

a tempo

lot, Ant he used to get ten tra - ding stamps with eff - e - ry bale he
 les, Ant he danced der Mer - ry Vi - dow Valse mit Frau Dem - os - then -

got. He kept der ba-kers ba-king all der ba-kings dey could
 es. Der fat girls all took an-ti-fat; der schlim ones an-ti-

bake, To keep filled der roy-al pan-try mit der roy-al ved-ding
 schlim, Dey did der best dey all could do to make a hit mit

cake! Of course a king's der sort of thing most eff-'ry one wants to
 him! Of course dat so-cial li-on thing most eff-'ry one wants to

be, But I don't think as Sol-o-mon had such a much on
 be, But I don't think A-do-nis he had such a much on

rit.

REFRAIN.

Meno.

me. _____ It's pret-ty soft for Si-mon, dot is right,
me. _____ It's pret-ty soft for Si-mon, dot is right,

a tempo. *pp* *slacc.*

A reg-gu-lar skinch for Si-mon, luck-y boy. _____
A reg-gu-lar skinch for Si-mon, luck-y boy. _____

_____ My vin-ning way ant sun-ny smile has Mis-ter Sol-o-mon
_____ My vin-ning way ant sun-ny smile has dose A-do-nis-es

skinned a mile! Ant it's aw - ful - ly soft for Si - mon, Oi! Oi!
beat a mile! Ant it's aw - ful - ly soft for Si - mon, Oi! Oi!

Der Queen of She - ba came to see, Vot kind of a sort of a
Dat Ve - nus vom - an tried to be, A - do - nis - es vun best

kink was he! But look at the queens dot falls for me! It's
bet, but Gee! Yust look at der Ve - nus - es mit me! It's

pret - ty soft for Si - mon, luck - y boy!
pret - ty soft for Si - mon, luck - y boy!

No 22.

Lyrics by
RIDA JOHNSON YOUNG.

Finale Ultimo.

Music by
VICTOR HERBERT.

Moderato.

(Violin Solo.)

mf *accel.*

Andante. CAPTAIN DICK. (off stage)

Ah! sweet mys - ter - y of life, at last I've

fp p *pp coila voce.*

D found thee, Ah! I know at last the se - cret of it

pp

D all. All the long - ing, seek - ing, stri - ving, wait - ing,

ssa

MARIETTA. *pp* *ten.*

Ah! at last I've found thee! found thee! at

yearn - ing, the burn - ing hopes, the joy and i - dle tears that

M last! *pp* 'Tis love! 'tis

fall! For 'tis love, and love a - lone the world is

M love! (he enters) 'Tis love!

seek - ing; And 'tis love, and love a - lone, that can re -

M *Tis love!* *Tis the an - swer, 'tis the end and all of*

D *pay!* *Tis the an - swer, 'tis the end and all of*
gra.

allargando.

M *liv - ing, — For it is love a - lone that rules for aye!*

D *liv - ing, — For it is love a - lone that rules for aye!*
gra.

ten.

Più mosso.

M

D (Etienne enters followed by people)

molto cresc. ed accel.

MARIETTA *ff*
Ah, no! Monsieur,

ETIENNE. (seeing Mar in Dick's arms)
What's this, _____ my bride! _____

ffp in tempo. *ffp*

M (with enthusiasm)
he has sung my song! And I know at last the

E

sempre animato.
fz *fp*

M
an - swer, — it is love, love, ——— it's

E

fp *fp*

Allegro molto.

M love!

Allegro molto. (Noise and confusion outside)

fp molto cresc. *f più cresc.*

SIMON, *f* (to Lizette)

They have re-

ffp

S loosed me! They have re-loosed me!

(Sir Harry rushes in with Dick's men)

f

ff

SIR HARRY (to men) *Seize him! Bras. Priquet! We shall hold you to answer to the Governor whom you have imprisoned on the Isle of Pines!*
(spoken)

Listesso tempo.
trem.
ff

ETIENNE *ff* *Be not too sure!* (He runs upstairs-)

ff accel. *ff*

(blows his whistle) *fff* (his pirates appear on balcony)

fff

DICK (to his men) *ff* *Let him go!* I

ETIENNE (to Dick) *ad lib.* *ff*

The game's well played, you win!

Meno mosso. (with great feeling)

D have won! Won all I want in this wide world!

Meno mosso.

p espress. cresc.

p

Tutta forza. Grandioso.

MARIETTA.

For 'tis love, and love a - lone, the world is

D For 'tis love, and love a - lone, the world is

SOPRANOS *ff* For 'tis love, and love a - lone, the world is

ALTOS *ff* For 'tis love, and love a - lone, the world is

TENORS *ff* For 'tis love, and love a - lone, the world is

BASSES. *ff* For 'tis love, and love a - lone, the world is

CHORUS.

allargando.

cresc. possible.

Grandioso.

Tutta forza

ff

M seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the
 D seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the
 seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the
 seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the
 seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

M an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for
 D an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for
 an - swer 'tis the end and all of liv - ing! For it is love a - lone that rules for
 an - swer 'tis the end and all of liv - ing! For it is love a - lone that rules for
 an - swer 'tis the end and all of liv - ing, Yes 'tis love, For it is love a - lone that rules for
 liv - ing, 'tis love, For it is love a - lone that rules for
 the an - swer, end and all of liv - ing! For it is love a - lone that rules for
 Pesante.

M
ayel!

D
ayel!

ayel!

ayel!

ayel!

ayel!

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Bases.

Allegro vivo.

ff

ffz

ffz

M
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Ah

D
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

marcato.

p staccato.

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Ah!

7

Musical score for "The Fire Dance" by John Williams. The score is for vocal soloists (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in 4/4 time and B-flat major. The lyrics are "Ahl ah! ah! ah! La, la, la, Ha, ha, ha, Zing, boom, Aye." The score includes dynamic markings such as *ff*, *rit.*, and *sfz*, and articulation markings such as *staccato* and *marcato*.

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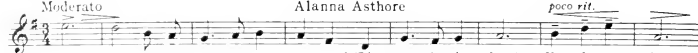
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HENRY BLOSSOM

Moderato

Eileen!

Alanna Asthore

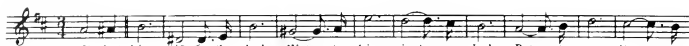


Ei - leen! But my heart you have cap-tured 'Tis you that I love! You I a - dore!

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B. G. DE SYLVIA

A Kiss In The Dark



Oh, that kiss in the dark Was to him just a lark, But to me 'twas a

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HENRY BLOSSOM

Valse lente

Kiss Me Again



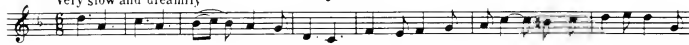
Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft-ly a - bove; — Ros-es in bloom

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GLEN MAC DONOUGH

Very slow and dreamily

Toyland



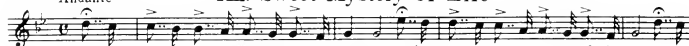
Toy-land! Toy-land! Lit-tle girl and boy-land, While you dwell with-in it — You are ev-er hap-py

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RIDA JOHNSON YOUNG

Andante

Ah! Sweet Mystery Of Life



Ah! sweet mys-ter-y of life, at last I found thee, Ah! I know at last the se-cret of it all; All the

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HENRY BLOSSOM

Tempo di marcia

The Irish Have A Great Day To-Night



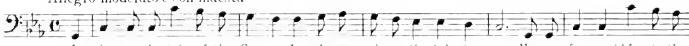
'Tis a great day to-night for the I-rish. — For the cause we've fought for and died. —

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HARRY B. SMITH

Allegro moderato e con maestà

Gypsy Jan



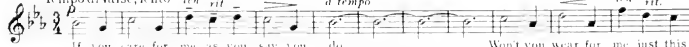
I give ye the tale of the Gyp-sy Jan As was giv-n the tale to me. Ver-y few would fare to the

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GLEN MAC DONOUGH

Tempo di Valse, lento

The Knot Of Blue



If you care for me as you say you do — Won't you wear for me just this

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GRAND MOGUL (W)	Luders	SOUL KISS (W)	Levi
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IN THE BARRACKS (R)	Bowers	THREE TWINS (W)	Hoschna
IN THE PASHA'S GARDEN (H)	Seymour	TOURISTS (H)	Kerker
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